

翻译研究丛书

# 中英文学名著 译文比录

许国佐编

陕西人民出版社



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## 编者的话

随着我国奉行对外开放的政策，我国在国际范围内的文化交流更加频繁广泛，翻译事业蓬勃发展，各种译著不断问世。我们不仅译介了大量外国文学名著、科技著作和其他各门学科的著述，也将本国的古今文学佳作和文、理科读物译成各种文字向国外传播。但是，从形势发展的需要来看，翻译事业还处在方兴未艾的阶段。为此，我们准备编发一套翻译研究丛书，旨在总结老一辈翻译家多年来积累的经验、扶植中、青年译者迅速成长、探索新的翻译理论和技巧、提高中外译文的质量。本套丛书内容包括各种语种的翻译基础理论和技巧的研究、翻译史及译文的比较研究、国外翻译理论的介绍、诗歌翻译研究及其他各种文体的翻译研究。敬希老一辈的翻译家、中青年翻译工作者和长期从事翻译教学与研究的学者和教师为我们撰稿，欢迎广大读者对这套读物提出批评意见。

## 序

这几年担任笔译课教学工作，断断续续收集了一些教学资料，现将其中一些编纂成册，以飨读者。这个集子选录了六部不同版本的中英文学名著中部分章节的译文，版面编排特点有二：既是原文与译文的对比，又是译文与译文之间的对比，故名之曰《中英文学名著译文比录》。

一篇文学译品怎样才算上乘呢？严复早年提出的“信”、“达”、“雅”三字标准在今天仍为人们所承认，但信、达、雅是相对而言的，必须对照原文，通过对不同译文的对比，才能从信、达、雅三个方面来具体比较译笔的高低。编写本书的目的即在于提出不同的译文，让读者自己加以对比，鉴别哪些译文比较接近信、达、雅的要求。当然，要判断一篇译文的优劣成败，还应考虑读者的反应来加以评价。美国翻译理论家奈达 (Eugene A. Nida) 从社会语言学和语言交际功能的观点出发，认为翻译必须以读者为服务中心。他指出：

“...what one must determine is the response of the receptor to the translated message. This response must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting.” \* (衡量

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\*Eugene A. Nida, *The Theory and Practice of Translation*, p.1

一篇译品必须首先考虑的问题，就是检查译文读者会做出什么样的反应，然后将译文读者的反应与原文读者的反应加以比较。）这一点对我们很有启发。例如，《红楼梦》第二十七回中有这样一段文字：

刚要寻别的姐妹去，忽见面前一双玉色蝴蝶，大如团扇，一上一下，迎风翩跹，十分有趣。宝钗意欲扑了来玩耍，遂向袖中取出扇子来，向草地下扑，……

#### 译文（1）

Her mind made up, she turned round and began to retrace her steps, intending to go back to the other girls; but just at that moment she noticed two enormous turquoise-coloured butterflies a little way ahead of her, each as large as a child's fan, fluttering and dancing on the breeze. She watched them fascinated and thought she would like to play a game with them. Taking a fan from inside her sleeve and holding it outspread in front of her, she followed them off the path and into the grass.

#### 译文（2）

She had started back to rejoin the other girls when a pair of jade-coloured butterflies the size of a circular fan appeared before her. They fluttered up and down most bewitchingly in the

breeze. What fun it would be to catch them! Pao-chai drew her *fan* from her sleeve and ran after them over the grass.

“团扇”究竟有多大? 译文(1)用了“enormous”, 又用了“as large as a child's fan”, 译文(2)则译为“the size of a circular fan”, 但一般译文读者读后恐怕都搞不清楚究竟有多大, 也不知两种 fans 之间究竟谁大谁小? 从这个角度来看, 对译文的鉴赏不是更有比较全面的衡量标准了吗?

Nida 在另一个小册子里 (*Signs, Sense, Translation*) 还进一步指出, 由于读者对象不同, 从他们的文化程度来看, 起码可分为五种类型的读者: (1) 大学程度, (2) 中学程度, (3) 小学程度, (4) 成人识字班程度, (5) 少年儿童; 所以, 如果可能, 应该将原文译成五种译文, 以适应这五种读者的情况和满足他们的需要。Nida 的这个观点, 在我们鉴别对比译文高低时, 也是一个不可忽略的条件。例如 *Treasure Island* 中有这样一段文字描写“岛上奇人”的穿着:

Of all the beggar-men that I had seen or fancied, he was the chief for raggedness. He was clothed with tatters of old ship's canvas and old sea-cloth; and this extraordinary *patchwork* was all held together by a system of the most various and incongruous *fastenings*, brass buttons, bits of stick, and loops of tarry gaskin.

## 译文(1)

在所有我见过和可能想象得出的乞丐当中，他算是穿得最破烂的了。他身上穿着旧帆布和防水布的破片缀成的衣裳，这件鹑衣白结的奇装异服是用一系列各式各样的、极不调和的栓结物、铜扣子、小棒子以及油渍绳结缀合在一起的。

## 译文(2)

在我见过或想象得到的所有乞丐中，数他穿得最破烂。他的衣服只是旧的船帆和旧的水手装的破布条；而且这身与众不同的鹑衣一片一片都是用各种各样的扣襻物件（如铜钮子、细枝条、涂柏油的麻絮）胡乱连缀起来的。

## 译文(3)

在我所见到和想象到的乞丐当中，他是穿得最破烂的。他披着一些船上的旧帆布和旧水手服的碎片；这件拼凑起来的奇特的衣服是用铜钮扣和短节的树枝，还有沾满柏油的帆索，乱七八糟连缀在一起的。

哪种译文好些？考虑到这是出自书中主人公吉姆这个小鬼的口吻，而且译文读者多是少年儿童（《荒岛探宝记》由中国少年儿童出版社出版，读者对象更是明确）这个特点，我们可以看出译文(3)简朴明了，用词通俗易懂，比较得体，其他两种译文把 patchwork 译成“鹑衣”，不是太文绉绉了吗？将 fastenings 译成“栓结物”和“扣襻物件”，不但不得体，还把问题复杂化了。从读者对象这个角度来衡量，对比之下，译文优劣不是有所依据了吗？

本书选样分汉译英和英译汉两个部分。在英译汉部分，我们可以看到，同样一种原文，不同译者的理解是不尽相同的。这可以使读者有较多的选择，从不同的译文中去体会原作，看看哪一种理解比较接近原意。在汉译英这一部分，由于译文有些是外国人译的，我们可以从中看到理解与表达的微妙关系，大可令人体会玩味。当然，在对比阅读中，我们还可以看出，不管是汉译英或英译汉，哪怕是比较好的译文也并不是处处都经得起推敲，有时也有败笔。这也间接地告诉我们，翻译并非易事，只有不断实践，不断摸索，不断学习，才能不断提高译文的质量。

这个集子可作为翻译课的补充教材，根据讲课内容需要加以使用。讲翻译离不开译例。译例一般有两种：孤立句子的译例和成段成章的译例。为了分别介绍一些翻译技巧，必须选用孤立译例进行讲解，但是我们觉得单靠孤立译句进行讲解这个办法是不太理想的，因为孤立句子有时译法伸缩性很大，难以恰切说明问题。如果在孤立译例的基础上再配以成段成章的译文对比作例子，让学生有机会看见全貌，在具体的上下文中去研究一些句子或词语的译法，在具体的情景中去欣赏翻译这门艺术，教学效果恐怕会更好些。

本书也可供文学翻译工作者参考。文学作品的翻译在艺术上是一种再创造。通过学习别人的经验，即使是别人的失败教训也可以从中得到启发。因为，翻译这门学问，说到底就是要处理好理解与表达这两方面的问题。一个有水平的译者怎样慧眼看出原作的变异微妙之处，然后通过译文再现这种变异，都需要对比译文来读，从中细心体会，反复比较，这比读一般翻译理论的文章可能更有收益。



这个集子因编者的水平有限，收录的材料不一定很典型、很理想，但我们想，这项工作既然做开了，今后反复选录修订，一定会更加完善，更合乎要求的。敬希读者不吝指教。

许国烈

一九八三年四月于广州外语学院

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第一部分

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汉译英

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From Chinese

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to English

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# (1) 红 楼 梦

曹雪芹 高 鹗 著

## 第二十七回

滴翠亭杨妃戏彩蝶 埋香冢飞燕泣残红

〔1〕 话说黛玉正自悲泣，忽听院门响处，只见宝钗出来了，宝玉袭人一群人都送出来。待要上去问着宝玉，又恐当着众人问着了宝玉不便，因而闪过一旁，让宝钗去了，宝玉等进去关了门，方转过来，尚望着门洒了几点泪。自觉无味，转身回来，无精打彩的卸了残妆。

## The Story of the Stone

By Cao Xueqin

Translated by David Hawkes

### CHAPTER 27

*Beauty Perspiring Sports with Butterflies*

*by the Raindrop Pavilion*

*And Beauty Suspiring Weeps for Fallen Blossoms*

*by the Flowers' Grave*

〔1〕 As Dai-yu stood there weeping, there was a sudden creak of the courtyard gate and Bao-chai walked out, accompanied by Bao-yu with Aroma and

a bevy of other maids who had come out to see her off. Dai-yu was on the point of stepping forward to question Bao-yu, but shrank from embarrassing him in front of so many people. Instead she slipped back into the shadows to let Bao-chai pass, emerging only when Bao-yu and the rest were back inside and the gate was once more barred. She stood for a while facing it, and shed a few silent tears, then, realizing that it was pointless to remain standing there, she turned and went back to her room and began, in a listless, mechanical manner, to take off her ornaments and prepare herself for the night.

## A Dream of Red Mansions

By Tsao Hsneh—chin & Kao Ngo

Translated by Yang Hsien—yi & Gladys Yang

### CHAPTER 27

*Pao-Chai Chases a Butterfly to*

*Dripping Emerald Pavilion*

*Tai-yu Weeps over Fallen Blossom*

*by the Tomb of Flower:*

[1] As Tai-yu was weeping, the gate creaked open and out came Pao-chai escorted by Pao-yu, Hsi-jen and other maids. Tai-yu was tempted to accost Pao-yu, but not wanting to embarrass him in public she stepped aside until Pao-chai had left and the others had gone in, when she came back and shed more tears before the closed gate. Then she went back in low spirits to her room and prepared listlessly for bed.

〔2〕紫鹃雪雁素日知道黛玉的情性：无事闷坐，不是愁眉，便是长叹，且好端端的，不知为着什么，常常的便自泪不干的。先时还有人解劝，或怕他思父母，想家乡，受委屈，用话来宽慰。谁知后来一年一月的，竟是常常如此，把这个样儿看惯了，也都不理论了。所以也没人去理他，由他闷坐，只管外间自便去了。

HAWKES,

〔2〕Nightingale and Snowgoose had long since

become habituated to Dai-yu's moody temperament, they were used to her unaccountable fits of depression, when she would sit, the picture of misery, in gloomy silence broken only by an occasional gusty sigh, and to her mysterious, perpetual weeping, that was occasioned by no observable cause. At first they had tried to reason with her, or, imagining that she must be grieving for her parents or that she was feeling homesick or had been upset by some unkindness, they would do their best to comfort her. But as the months lengthened into years and she still continued exactly the same as before, they gradually became accustomed and no longer sought reasons for her behaviour. That was why they ignored her on this occasion and left her alone to her misery, remaining where they were in the outer room and continuing to occupy themselves with their own affairs.

## YANG,

[ 2 ] Tzu-chuan and Hsueh-yen knew their young mistress' ways. She would often sit moodily frowning or sighing over nothing or, for no apparent reason, would give way to long spells of weeping. At first they had tried to comfort her, imagining that she missed her parents and home or that someone had been unkind, but as time went by and they found this was her habit they paid little further attention. So tonight they withdrew to bed, leaving her to brood by herself.



〔3〕那黛玉倚着床栏杆，两手抱着膝，眼睛含着泪，好似木雕泥塑的一般，直坐到二更多天，方才睡了。一宿无话。